MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

HANS MUELICH, A NOTED ARTIST of Munich during the reign of Duke Albrecht of Bavaria, is the painter of this expressive portrait. Pankraz von Freyberg, a highly cultured, widely traveled nobleman, active in the councils of state under the Duke, is portrayed in rich dress. The picture is signed and dated 1545. The companion portrait of the wife is in the Cleveland Museum.

THE BEAUTIFUL ANNUNCIATION by El Greco has recently been added to the Toledo Museum's collection. This detail is indicative of the artistry of the painter and the charm of the canvas. The picture is well known to many in Toledo, for it was shown in the Spanish Painting Exhibition in 1941 and the El Greco Exhibition of 1947, to both of which it was lent by Ralph M. Coe.

WASHING IN THE COURTYARD by Pieter de Hoogh is a fine example of the artist's out-of-door scenes, as his Interior, for many years in the Museum's collection is typical of his depictions of the inside of a Dutch house. De Hoogh ranks high among Dutch artists of the seventeenth century as a painter of domestic scenes of middle-class life. This painting was formerly in the J. P. Morgan Collection.

AN ATTRACTIVE ADDITION to the Museum's group of Spanish paintings is the work of the pupil and son-in-law of Velasquez, Juan Battista de Mazo. Brilliant in color and appealing in subject, the canvas represents A Young Spanish Prince Dressed as a Cardinal. The landscape seen through the open door shows the Alcazar garden, and across the river the white walls of the Royal Palace. It was secured from the Collection of Count von Harrach of Vienna.

RICHLY REPRESENTED in the collections by the works of Barbizon, Impressionist and Post-Impressionist painters, and some very important earlier works, the story of French art has been greatly enhanced by a number of recent acquisitions, three of which are reproduced. The Oath of the Horatii is a characteristic work by the foremost historical and portrait painter of the Revolutionary and Napoleonic Era, Jacques Louis David.

ONE OF GUSTAVE COURBET'S most beautiful paintings, The Trellis, is also one of his best known, having been widely reproduced and also included in many exhibitions in this country and abroad. Painted in 1863, it combines the romanticism and realism which characterize the artist's work.

THE CANVAS BY PUVIS DE CHAVANNES is a romantic allegorical scene in the style of his noted murals at the Sorbonne and the Pantheon in Paris, and in the Boston Public Library. Expressive of quiet dignity and content, it is probably a sketch for a mural now in the Picardy Museum at Amiens.

A SIGNED WORK OF JOHN SINGLETON COPLEY, dated 1767, is one of a number of fine paintings added to the Maurice A. Scott Gallery through the bequest of Florence Scott Libbey. The Portrait of Mary Warner is one of the most charming studies of children to be found among American Colonial paintings. It was the second picture which Copley sent from America to the Royal Academy. Copley, born in 1738, was considered the foremost artist in Boston. In 1774 he moved to England, spending the rest of his life in that country.

Also installed in the Scott Gallery is the Portrait of Sarah Kilby by John Greenwood, painted about 1752. The subject has an added interest, for the Portrait of Mrs. Nathaniel Cunningham, a sister of Miss Kilby, painted by one of the earliest Colonial masters, John Smibert, was a Museum acquisition of several years ago. The severity and unnatural attitude of the figure is a strong contrast to the warmth and naturalness of the Copley, painted only fifteen years later.

THREE EGYPTIAN SCULPTURES are being shown for the first time in the Fiftieth Anniversary Exhibition. Two of these are very early tomb sculptures, dating from the V-VIth Dynasty (2750-2475 B.C.) — a seated male figure, and a standing pair, man and wife. Both are of limestone and are inscribed with the names of the people represented. The third sculpture is a small bronze figure of a crouching lion, a fine example of the art of the Ptolemaic Period, 4th to 1st century B.C.

A CHINESE, T'ANG DYNASTY, stone figure of a lion, stylized though it is, expresses a tense ferocity in contrast to the smoothly modelled, placidly recumbent Egyptian animal.

A PAIR OF BURGUNDIAN TAPESTRIES of about 1470 come from a series depicting the grape harvest. One shows a courtyard scene with workmen at various tasks in connection with wine-making. The other is a vineyard scene—also concerned with the making and selling of wine. The realistic treatment of figures and actions is well illustrated in the detail showing a merchant purchasing wine, placing coins upon the head of a barrel.

THE ART OF THE MIDDLE AGES is best shown in many fine decorative objects made for religious uses. Several enamels and carved ivories of exceptional quality have recently been acquired by the Museum. Among them is a plaque of champlevé enamel and copper gilt mounted on wood, which was formerly in use as the cover of a missal. This and other enamel objects were made at Limoges, France in the early 13th century. A 14th century French ivory diptych is richly carved in high relief with numerous figures and minute details depicting scenes from the Life of Christ.

THE MUSEUM'S WORLD-FAMOUS glass collection has been expanded by many additions, especially of European glass of the sixteenth to eighteenth centuries. A comprehensive group of fine Dutch, German, and Bohemian glass includes engraved pieces, German double-glass decorated in gold, silver, and colors, and large beakers or "humpen" with brilliant enamel painting, the one illustrated being dated 1651.

AMONG THE IMPORTANT PIECES of English glass being shown for the first time is a very large seventeenth century bowl, thirteen inches in diameter, of clear glass with applied thread forming a chain around the body, and near the base the decoration described as "nipt diamond-wise".

Guide To The Collections

Old Masters	Galleries 22 and 36
Later European Paintings	Galleries 23 and 24
European and American Paintings	Galleries 27, 28, 29, 29 A
French Impressionist Paintings and Sculpture	Gallery 29 B
Contemporary European Paintings	Galleries 30, 30 A, 30 B
18th and 19th Century American Paintings	Galleries 31, 32, 33
Contemportary American Paintings	Galleries 15, 16, 17, 18, 19
Medieval Art	Cloister
American Glass	Gallery 3
European Glass	Gallery 4

The collections listed above have been newly installed and include many recent acquisitions not mentioned in the Museum News. There are objects in almost every gallery of the Museum which are now being shown for the first time.

HOURS:

Sunday, Mondays, and Holidays, 1 - 5 P.M.

Other days, 9 A.M. - 5 P.M.

ADMISSION FREE AT ALL TIMES